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The Pines and the Sea.

Beyond the low marsh meadows and the beach,
Seen through the hoary trunks of windy pines,
The long blue level of the ocean shines.
The distant surf with hoarse complaining speech
Out from its sandy barrier seems to reach;
And while the sun behind the woods declines,
The moaning sea with sighing boughs entwines,
And waves and pines make answer, each to each.
O melancholy soul,—whom, far and near,
In life, faith, hope, the same sad undertone
Pursues from thought to thought,—thou needs must
hear
An old refrain, too much, too long thine own.
'Tis thy mortality infects thine ear.
The mournful strain was in thyself alone!

CHRISTOPHER P. CRANCH, in *December Atlantic*.

Carl Maria Von Weber.

BY F. WEBER.

(Concluded from Page 122.)

The attitude of supreme indifference on the part of the Italian maestros resident in Germany with regard to the language and character of her people, necessarily resulted in their total inability to understand the bearings of the national movement inaugurated by Weber's *Freischütz*. In order to point out more clearly the views entertained by that party concerning the latter work and German opera in general, we cannot do better than quote a few passages from a letter written to a friend in 1821 (the year of the first production of *Freischütz*), by an eminent Italian (Carpani) residing in Vienna, and published in December of the same year in the *Biblioteca Italiana*. The writer says: "We have here (Vienna) an exceedingly romantic opera (*opera romanticissima*) with a more than romantic music by a certain Wöber (*sic*), which has a full house every time it is produced. I have not yet been able to hear it myself, but I know that it contains some pearls smothered in the scientific sand of counterpoint, and, besides, some few pretty choruses; for science is never wanting in the Germans—on the contrary, they have an abundance of it—but order, taste and melody The facility with which the public here, highly musical as it is, will almost from day to day change its taste, is a fact both remarkable and difficult of explanation. To-day they applaud an opera by Rossini, to-morrow they go into raptures over a work by Paisiello; the one full of fire and rich in accompaniment—all melody and simplicity the other. The next day they are again quite content with a *Cortez*, composed in French by Spontini, or with a *Freischütz* by Weber, both most sparingly endowed with melody, especially the latter. To be more explicit, I will tell you that I gather from the score that, with the exception of some choruses and some marches, one looks in vain for the melodious *portamento* song throughout the entire opera. Instead thereof, you find a scrupulous interpretation of the meaning of every single word but at the same time you are struck with a profound knowledge regarding chords and modulations, and with a number of devilish bounds from one idea to another We shall shortly have a German opera by Spohr. As this learned composer has lived some years in Italy, he will, no doubt, have acquired the proper taste for melody, and should he be able to unite this prerogative of Italian music with German science, we may fairly expect, notwithstanding the musically intractable German words, to be

treated to a fine opera. Through the unwieldiness (*indocilità*) and uncouthness of the native language, as well as through the overbearing attitude which the instrumental music had assumed over the vocal, the melodious singing was at one time in danger of being driven from the country altogether. Rossini and Mercadante, however, with other Italian swans, are gradually leading back the Germans to the only true path of the art. They will revive the great days of Hasse, Täuber, Mara, etc., and it will not be long before we shall again acknowledge but one Beautiful, one School, one Music: viz., that of Durante, Piccini, Cimarosa, of Gassmann, Graun, Mozart, and so many others.

Without the appearance of Rossini, this divine art was in danger of being drowned in the ocean of the most commonplace and ever-to-be-repeated songlets, or to be lost sight of in the barren desert of abstruse harmonic complications. There can be no doubt that, by introducing once more the good style of music (*il buon genere*), and enriching it with new treasures, Rossini and Mercadante will save the art in Europe from decay. And if the former in his admirable works will only endeavor to check the impetuosity of his creative genius by the recognized laws of truth, and the latter continue to give us such smoothly and lucidly written operas as those are with which at this moment all Milan is enraptured; the superiority of Italian music will once more be universally acknowledged, no matter in which country it is produced." The opinions as here pronounced, with the only variation, perhaps, of the respective choice in the person of the supposed "savior of the art," may fairly be taken as representative of the views held by the Italian party all over Germany. They show plainly how little the independent character of the works of even such German masters whom our referee allows to participate in the merit of having cultivated *il buon genere*, i.e., the style of music as revealed periodically from the other side of the Alps, was understood in these quarters. For even Mozart, though his operas are undoubtedly cast in an Italian mould, as his genius had been trained in an Italian school, differs nevertheless widely from his preceptors in the manifold and sustained dramatic life pervading his stage-works, and in the essentially German character of his music. The stern and wholesome reforms of Gluck, with regard to the whole structure of the musical drama, are altogether ignored by the writer of the above exposition, though the theories of the composer of *Iphigenia* had a devoted follower in Vienna in the person of the writer's own countryman Salieri. It is not surprising then that—notwithstanding the hostility with which the Italian party met Weber's success—the real significance of his *Freischütz*, which showed neither the Italian leanings of a Mozart, nor the deliberate and one-sidedly reformatory tendencies of a Gluck, but had its roots entirely in the national life of the people, should have altogether escaped their notice. Keeping in mind, however, the fact that these men represented a powerful aristocracy in matters musical all over the country, the importance of the appearance of Weber, with his democratic mission, becomes at once apparent. In his double capacity of director of an operatic establishment and creative artist, Weber had long keenly felt the subordinate position in which the German music-drama had for years been suffered to remain; a fact which had stunted its natural growth, and had contributed largely to the increasing preponderance of purely instrumental music. The mighty Beethoven himself,

after having once demonstrated the wondrous effects which music of the most ideal order could produce on the stage, withdrew for ever from an unhealthy atmosphere of intrigue and unworthy competition, into the isolated regions of independent thought. Weber, on his part, was differently constituted. All his artistic aims, his whole being, centred in the stage. It was here, and here only, where he could hope to realize the dreams of his youth. Already in the merry days of his stay at Darmstadt, while yet the oracular utterances of "Papa Vogler" exercised their spell over the admiring pupil, Weber, with some friends, had formed a society, whose chief objects were to be to preserve the native art in its purity, and to labor for its due recognition in the country. Like many other creations of youthful enthusiasm, the Society soon dissolved itself into its elements. But to the principle Weber remained true throughout life; while another member, Meyerbeer, preferred to use his splendid talent in mastering and combining in his music the styles of all nations, and to become the founder of the musical sensation-drama, a monstrosity which, in spite of the consummate skill with which its incongruous elements are wedded together, will certainly prove to have been adapted "for an age" only, and not "for all time." We would not in this be misunderstood. The character of art, speaking in the abstract, is no doubt cosmopolitan, and in this sense music too is of no country. Still, as we recognize a distinct individuality in the works of every great artist, so there are certain special characteristics peculiar to the nation to which he belongs, which indeed establish its position in the great republic of Arts; and in art, as well as in politics, occasions may arise when this national character must assert itself against encroachments from outside tending to obstruct its natural development. And such a period was that of which we are now treating. When Weber threw down the gauntlet as champion for specifically German music, his patriotism went hand in hand with the higher interests of that art, which is indeed of no country.

The spirit of the time, it should be remembered, considerably strengthened and to some extent suggested, the position which our composer had taken up. The wars of liberation had only recently been fought, and the expulsion of the foreign invader from German soil, if it had left the country politically as divided as before, had at any rate kindled in the nation a feeling of spiritual unity, which was kept alive by the poetry and popular literature of the day. Weber too, though not by any means of a warlike disposition, had at least once been carried beyond his ordinary sphere by the high-going waves of a great epoch in history. His songs of "Lyre and Sword," written under the stirring influence of the events which lie between the years of 1813 and 1815, may be said to have first directed the attention of the whole country upon the small, delicate-looking man, whose simple notes could arouse so much manly enthusiasm. Here already it was the element of a noble popularity which had produced such deep effects. A few years later the country should hail in the composer of "Lyre and Sword" a new rallying point for the national consciousness, whereto it could turn from a politically unsatisfactory present. Not only had the music of *Der Freischütz* touched familiar chords in every German home, both in the cool and criticizing North and the more enthusiastic; if more homely, people of the South: it had also raised the common language from the timid position it had hitherto occupied by the

side of Italian, which had so long been considered the only linguistic basis tolerable in music. Though operas and songs had, of course, been composed in German before that time, we believe we are not going too far in asserting, that to Weber and to Schubert we must trace the now universal recognition of the value of that language for musical purposes. In his masterly treatment of it, Weber solves the difficult problem of maintaining the happy medium between rigid declamatory correctness and purely musical phrasing. The great singers of his time, moreover, bore eloquent witness to the delightful manner in which his music is adapted to the capacities of the human voice. In this he has never been surpassed. On the contrary, it would seem that in the modern opera-drama, where the human throat is fast becoming a mere instrument, the singer will have to make up his mind to the "higher development," i.e., a constant strain upon his highest notes—and will have to forego the not unreasonable luxury of having his voice treated with some consideration. How far Weber, whose influence upon modern art in various directions consisted as much in pointing out new paths as in his actually walking in them, has had a share in the reformatory ideas of Richard Wagner, it is not at present our object to determine. Certain it is, that the chief features of Wagner's earlier operatic works are to be found in *Eury-anthe*, however much in his later phase he may have freed himself from this influence. But it appears to us that, in the elaborate modern "art-work," the grand simplicity of the Volkslied-element (which, after all, is the most immediate manifestation on record of the genius of the people, whom Wagner himself holds in such reverence) has been lost sight of. Instead of following up and enlarging upon the example so successfully set by Weber, the modern reformer, in his now so well-known theories, sets himself a task which, to be effectively carried on, would require a reconstruction and reorganization of the whole fabric of modern society. Nevertheless we are far from denying that the ideas underlying this new movement are grand, and as such worthy of the enthusiastic support of the, as yet small, circle of its devotees. There can be no doubt that, at any rate, these men represent the party of progress in musical art, in opposition to the rest-and-be-thankful spirit prevalent among the great majority of composers of the present day; and in this capacity they may claim kinship with the genius of Carl Maria von Weber, who, as his excellent biographer remarks, always had youth and progress on his side.

Weber was a conscious tone-poet, worshipping in himself the divine faculty which he recognized. He was an artist of great cultivation, who had the power to view his own relative position in the art by the objective light of its history, who distinctly felt the links which connected him with the great masters that had gone before him. It was this, which filled his soul with the earnest desire to hold sacred the purity of his art, as it had been handed down to him. Unlike the men of the "school," he aimed at the generalization and popularization, in the noblest sense of these terms, of that national inheritance; and listening intently to the voice of the people as it manifested itself, now with rich humor, now with touching pathos, in the *Volkslied*, he succeeded in holding up to them their ideal self—a precious pearl in elaborate, yet chaste, setting. This is Weber's great artistic deed, which has firmly established him in the hearts of the German people, and which places him foremost in the ranks of truly national Tone-poets.

We are conscious of having done but imperfect justice to the picture of an artist, whose importance to the art which his genius graced, cannot be pointed out with too much force. But if these remarks have given some inducements here and there, to a closer study of the life as well as of the works of the modest composer of *Freischütz*, *Euryanthe*, and *Oberon*, we

feel sure the subject will render the student more than ever impressed with the truth, that music is not merely a means by which to convey vague feelings—but a living power, capable of penetrating a man's whole existence with its divine influence, and enlisting in its service the noblest aspirations both of his heart and intellect.—*London Mus. Times*.

The Oldest Living Musician.

[From CHARLES K. SALAMAN'S "Recollections," in the London Concordia.]

[Concluded from Page 123.]

I was affectionately attached to my instructor and friend, and, when a boy, impatiently, and with pleasure, looked forward to my lessons. I was ambitious to have a bald head and wear spectacles like my dear master. On reaching the age of 24 my ambition was gratified.

I occasionally played at Neate's numerous quartet parties at his residence in Charlotte Street, Fitzroy Square. Among many notes from him, I find the following, written in the summer of 1830:—

"Dear Charles,—I have a quartet this evening at eight, and shall be glad to see you. I shall want pianoforte players, as I shall only have Hummel, Moscheles, Ries and your humble servant, C. Neate." We sometimes in the evening played together duets for pianoforte and violoncello. One evening in 1832—if my memory be faithful—we were thus employed. We had played Beethoven's Sonatas in G minor and F, when Neate proposed that we should "go through" some compositions of a lighter character. In the middle of a very elegant concertante duo by Bochsa and Dupont, we heard a loud double knock. "A visitor," said Neate, "who can it be?" The servant announced "Mr. Mendelssohn!" "He must not find us playing such music," said my companion, and he flung the music to the other end of the drawing-room. Mendelssohn was ushered into the room, with his fascinating smile and charming manner, and, of course, received a hearty, friendly welcome. We had no music, but most agreeable talk on the leading topics of the day, into which, in his delightful and animated manner, Mendelssohn entered with gusto, and with which, with true gentlemanly feeling, he exhibited a familiar acquaintance. I was sorry when he left us, after about an hour's friendly chat. We then resumed our practice, but not with the same spirit or inclination. On a summer afternoon, also in 1832, Mr. Neate had a quartet party. The room was full. Some of the most distinguished foreign musicians, who were then visiting London for the season, were of the party. Moscheles and John Field I remember as being present. I cannot recall the name of the leader of the quartet. Mendelssohn played the viola, and Neate the violoncello. After the quartet Mendelssohn was entreated to play a part of his G minor Concerto, which had just created an immense sensation at a recent Philharmonic Concert. In the most amiable manner he consented to play, and immediately seated himself at the instrument. I stood close behind him. Stimulated, no doubt, by the presence of so many eminent musicians, he played like one inspired, and produced a marvellous effect on all present. I was almost breathless. It may be supposed that the gifted composer and executant received no slight applause, and that he was almost overpowered by verbal commendations. It was a memorable day. Those were glorious times! I can hardly explain the cause; but certainly there was in by-gone days more sociality, more friendliness, less formality, and less estrangement amongst contemporary artists of distinction than at the present time. There was formerly more constant personal intercourse between musicians. Artist-life was then less artificial, and therefore more agreeable.

On the 26th of April, 1830, Mr. Neate gave an Evening Concert at the "Great Concert Room, King's Theatre," the second part of which was devoted to the performance of

Beethoven's *Ninth, or Choral Symphony*. The orchestra—comprising sixty of the most eminent members of the Philharmonic band, and a well selected professional chorus—was led by Spagnoletti and Mori, and conducted by Sir George Smart. The Symphony was thus announced:—"The Second Part of the Concert, by permission of the Philharmonic Society, will consist of BEETHOVEN'S GRAND CHARACTERISTIC SINFONIA, with Vocal Solos by M^{me}. Stockhausen, Miss H. Cawse, Mr. Begrez and Mr. E. Taylor, and Full Chorus. Composed expressly for the Philharmonic Society. The following prose translation of Schiller's ODE to Joy, which constitutes the vocal part of this Symphony, may convey some idea of the character of this great production, and of the various sensations which influenced the mind of the composer." Then follows the translation. This performance of Beethoven's Symphony was the second which had taken place in England. It had been heard for the first time at a concert of the Philharmonic Society, on the 21st of March, 1825, and had failed to produce the effect desired and expected. Sir George Smart—the conductor—doubting his ability to comprehend the intentions of the composer, made a journey to Vienna to receive instructions from Beethoven himself. "No further attempt," says Hogarth, "was made to reproduce this arduous work for no less a period than twelve years, till 1837, when it was performed a second time under better auspices. I have shown that this statement is unaccountably incorrect. When the Philharmonic Society—for whom the Symphony had been expressly composed—had failed in its execution, and was satisfied to let the work slumber for twelve years, I think it will be conceded that Mr. Neate's performance of it in 1830, reflected honor upon him as a musician, and as Beethoven's personal friend. I was not present at Mr. Neate's concert. I was at that time at Stratford-upon-Avon, assisting, with Charles Kean, at Shakespeare's Jubilee. I received, however, a very detailed report of the concert, and of Beethoven's Symphony, and I have preserved the concert bill which I much prize.

While lately staying at Brighton, I took the opportunity to see my old friend. I was delighted to find that considering his great age, he was so little changed. He had read some numbers of *Concordia*, which I had lent him, and expressed himself gratified and flattered at having been mentioned therein. We talked over old times, and I led him to give me some particulars of his early life, which I have endeavored to embody in this paper. I noticed, hanging on the wall above Mr. Neate's easy chair, an engraved portrait of Beethoven—published by Artaria, of Vienna, in 1814. "Was that like Beethoven?"—I asked. Neate at once rose up from his chair, and advanced with feeble steps towards the portrait. "That is the very image of him," was the answer—"the only true likeness." "But was his complexion so dark, or is the engraving darkly printed?" "Beethoven was like a Moor: that is the image of him," repeated Neate. "Can you read the German inscription?" he continued. "Of course, I can," said I, and read, "To his dear friend Charles Neate. L. v. Beethoven. Vienna, 1816." "Do you see that blot on the left of it?" asked the aged musician. "Yes," I answered, "how came it there?" Neate, still standing before the portrait, said, "I was with Beethoven when several copies of the portrait were sent to him by the publisher. Beethoven gave me a copy, and while writing the inscription which you see, filled his pen too full of ink, and made that blot. He was about to tear it up, and give me another copy in lieu of it; but I preferred the copy with Beethoven's blot, and insisted upon keeping it." "You were right," said I. My aged friend, who had now become animated by the subject of our discourse, and the associations which it recalled, resumed his chair. "I will tell you an anecdote about Beethoven, which he himself related to me. 'I was writing an opera,' said Beetho-

ven. 'You mean *Fidelio*,' said I. 'No I don't,' continued Beethoven, 'another opera. I had written a song for Herr——' (Here Neate endeavored in vain to remember the name of the singer. He, however, intimated that he was a very celebrated vocalist.) 'Herr—— did not like the song, and begged that I would write another one for him. I was angry, but I promised to do so. I composed the song. Herr—— came for it, tried it over, and went away apparently quite pleased with it. The next day, as I was at work as usual, I heard a knock at my door. I recognized it at once. It was Herr—— returned to say that the song did not suit him. I was in a furious rage, and threw myself on the ground, and began to kick about as if I was very ill. I would not listen to his complaint, and was determined not to compose another song for him. After a time Herr—— left me, and I gave my servant orders never more to admit him.' This," said Neate, "Beethoven told me himself." I perceived that my dear old friend's cheeks were flushed, and as it was now one o'clock, I arose to depart, with a promise to repeat my visit.

A photographic portrait of Mr. Neate—an admirable likeness of him at the age of 76—is published by Lenthall of Regent Street.

CHARLES K. SALAMAN.

For Dwight's Journal of Music.

Chickering's New Concert Hall.

The new edifice, erected by the great firm of Chickering and Sons, on the north-west corner of Fifth Avenue and Eighteenth street in New York, contains the ware-rooms for the sale of the Chickering pianos and a Concert hall where these beautiful instruments may be heard to the best possible advantage. The external appearance of the building must gratify the taste of the most fastidious, for it is at once substantial and elegant, and the architect, Mr. George B. Post, has every reason to be proud of his work. The dimensions of the building are as follows. Width on Fifth Avenue 79 feet, depth 135 feet and height, from the pavement to the top of the flagstaff, 175 feet.

The foundation is of concrete, laid two feet deep by ten feet broad, affording a substantial groundwork for the massive walls of brick and brown-stone.

The second and third stories of the Fifth Avenue front form an arcade of three arches carried by four round columns in couples, and two square Doric columns. The tympanum of the arches is filled with stained glass. Above this is an attic story, and the building is covered by a wedge-like roof crowned by an ornamented ridge. Below the arches and on a level with the music-hall are three stone balconies carrying at the ends massive lamps of bronze, brilliant by night and ornamental by day. The facade, on the Eighteenth street side, is the same in design as the one on Fifth Avenue, save that the arches here are seven in number and without windows.

The interior arrangement and finish of the building are as near perfection as the resources of modern invention can make them.

The basement extends under the entire structure. The walls are four feet two inches thick, and the pillars supporting the girders are of solid white oak 14 inches square. It is estimated that each will sustain a weight four times as great as iron pillars would bear. This basement is devoted to the renting of pianos, the sale of second hand instruments and repairing.

The first floor contains the most elegant and spacious Piano ware rooms in the world. There are saloons for each kind of piano. Grand, Square, Upright, Semi-grand, Parlor-grand, all on one floor. Here also are the business offices of the firm.

Passing in at the grand entrance on Fifth Avenue,

we find the business offices on the right hand and the piano ware-rooms on the left, while between the two is a stairway fourteen feet broad and of very easy ascent leading to the Concert hall on the second floor. The dimensions of the hall are one hundred and three feet deep by seventy-three feet wide and forty-nine feet high. The stage is twenty-eight by fifty-six feet. The seating capacity of the hall is fifteen hundred. The floor slopes downwards from the entrance to the stage, but it is an inclined plane without those short steps which we find so annoying at some of our theatres. From this arrangement and the fact that the seats are placed upon a finely drawn circle it follows that every one in the audience has an unobstructed view of the stage.

There is no proscenium and no provision for scenery or other accessories which pertain to the theatre rather than to the concert room. The auditorium is divided into parquette, parquette-circle and balcony-circle. The seats are especially comfortable, each being 19½ inches wide, while between each row there is ample space for passing to and fro without disturbing the sitters.

The lighting of the hall is done by twenty-five sunlights placed around the cornice near the ceiling. They are of novel and beautiful design and can be illuminated in an instant by an electrical contrivance. When lighted they are intensely brilliant; but the light is so distributed as not to be in the least unpleasant to the eye. These sunlights are made to play an important part in the ventilation of the hall. Due weight has been attached to this very important feature, and we are authorized to state that the ventilating and heating apparatus are the very best which modern science can supply. They were fairly tested on the night of Von Bülow's first concert, when the hall was filled to its utmost capacity. The temperature during the evening was uniform and agreeable, while the fresh pure air was positively delightful when contrasted with the foul, heavy mixture of gases which is usually inhaled at our theatres and concert rooms. The hall will not be decorated until the walls shall have had ample time to settle; and even then there will be little more than a touch of gilding here and there to brighten a cornice or a panel. The general effect aimed at is that of elegant simplicity and perfect taste.

An organ, built by Roosevelt, will occupy each side of the stage. This instrument will cost \$15,000. Two of the stops, the "Vox Humana" and "Vox Celestis" will be located in the roof whence, the "Art Journal" tells us, "The tones will fall down with a gently weird and dreamy loveliness." This will be much better than falling in solid chunks.

The artists' dressing-rooms and reception-rooms are fitted up with everything which comfort and convenience require. On the Fifth Avenue side of the building there is a magnificent ladies' parlor and a room devoted to the members of the press. Both of these rooms are luxuriously furnished and the press room will contain a complete musical library.

The third floor contains rooms for teaching,

The fourth floor contains a Rehearsal-Hall fifty-eight by twenty-four feet, and twenty feet high. The walls, floor and ceiling of this hall—which is for the use of societies—are entirely sound-proof, so that it can be used when a concert is going on in the great hall below.

New York has now two of the finest concert-halls in the world. Steinway's, the larger of these, has done noble service in past years and will do so in the future. For orchestral concerts it answers every requirement, but for the purpose of piano-playing alone—or for anything like Chamber-music, the need has long existed of a smaller concert-room. For this we could have wished to be indebted to no one so much as the celebrated firm, which has now graced our city with a structure worthy of the name of Chickering.

A.A.C.

Organ Concerts.

CHICAGO. We give the remainder of Mr. H. C. Eddy's Organ programmes; the first eight will be found in our last number.

IX.

1. Sonata in F, No. 1.....Mendelssohn 1809-1847
2. "Larghetto" [from Quintet, Op. 103].....Mozart 1756-1791
3. "St. Ann's" Fugue.....Bach 1685-1750
- [Peters' Ed., Book III, No. 1.]
- a.] "Serenade,".....Raff 1822-
- b.] "Ave Maria,".....Gounod 1817-

Mrs. Clara C. Stacy.

5. Sonata in D minor, Op. 30.....Merkel 1827-
- [For four hands and double pedal.]
- [Allegro moderato-Adagio-Allegro con fuoco-Fuga.]

Miss Kingman and Mr. Eddy.

- This Sonata was assigned the prize by the "Deutschen Tonhalle," of Mannheim, in February, 1858.
6. Variations, on "Greenville,".....H. C. Eddy
7. "Suleika,".....Schubert 1797-1828

Mrs. Clara D. Stacy.

8. Hallelujah Chorus [from the "Mount of Olives,"] Beethoven 1770-1827

X.

1. Fugue in E minor.....Handel 1685-1759
2. "Canzonet," [from the First Quartet, Op. 12,] Mendelssohn 1809-1847
- (Transcribed by Best.)
3. Variations, on "God Save the King,".....He se 1809-1863
4. Aria, "It is enough" [from "Elijah,"] Mendelssohn 1809-1847

James Gill.

5. Fantasia and Fugue in C minor.....Bach 1685-1750
- [Peters' Ed., Book III, No. 6.]
6. "Adagio," Op. 253, No. 1.....Volckmar 1812-
7. Concert Variations.....Archer
8. a.] "Der Neugierige," (The Inquirer).....Schubert
- b.] "Wohn," (Whither)....." 1797-1828
- [From "Die Schöne Müllerin,"] James Gill.

9. "War March of the Priests" [from "Athalia,"] Mendelssohn 1809-1847

(Transcribed by Best.)

XI.

1. Prelude and Fugue in A minor.....H. C. Eddy
2. "Andantino" (from "Rosamunde,").....Schubert 1797-1828
- (Transcribed by Best.)
3. Serenade, "Non e ver,".....Mottel W. H. Stanley.
4. Sonata in D minor, No. 6.....Mendelssohn 1809-1847
- [Choral, Andante sostenuto, Allegro molto-Fuga-Finale, Andante.]
5. Cavatina, "O mio Fernando" [from "La Favorita,"] Donizetti 1797-1848
- Madame Jenny Vally.
6. a.] "Introduction" to Symphony No. 3.....Spohr 1784-1859
- b.] "Andante Cantabile,".....Hummel 1778-1837

Transcribed by Gottschalk.

7. Aria, "Cujus Animam" [from the "Stabat Mater"] Rosini 1792-1868

W. H. Stanley.

8. Theme and Variations in C [manuscript].....Thiele 1816-1848
9. "Ballade" [from "Der fliegende Holländer,"] Wagner 1813-

Madame Jenny Vally.

10. Toccata and Fugue in F.....Bach 1685-1750

[Peters' Ed., Book III, No. 2.]

XII.

1. Prelude and Fugue in C minor.....Mendelssohn Op. 37, No. 1. 1809-1847
2. "Prière," in F.....Gulmiant
3. "Give thanks to God" [from the "Fall of Babylon,"] Spohr 1784-1859

Transcribed by Best.

4. Song, "Tief d'runten" ["Down in the Deep,"] Adolf Müller 1802-

Prof. Carl Bergstein.

5. Sonata in E flat, No. 1.....Bach 1685-1750
- [Allegro moderato-Adagio-Allegro.]
6. Arie of Leporello [from "Don Juan,"].....Mozart 1756-1791

Prof. Carl Bergstein.

7. "Romanze" [from the Symphony in D minor.] Schumann 1810-1856
- [Transcribed by Penfield.]
8. Overture to "Stradella,".....Flotow 1812-

Transcribed by Buck.

XIII.

1. Sonata in C minor, No. 2.....Mendelssohn 1809-1847
- [Grave-Adagio-Allegro maestoso e vivace-Fuga, Allegro moderato.]
2. "Notturmo" [from the "Wedding Music,"] Op. 45. Jensen 1837-

Transcribed by H. C. Eddy.

3. Wedding March.....Buck 1800-1847
4. Concert-Aria, Op. 94.....Mendelssohn

Mrs. Clara D. Stacy.

5. Sonata in C minor, No. 2.....Bach
1685-1750
[Vivace—Largo—Allegro.]

6. Concert-Fugue in G.....Krebs
1713-1780

It is stated by good authority that J. L. Krebs studied with Sebastian Bach nine years, and was his best pupil. Bach has frequently said of him, jokingly, "Im meinem Bach habe ich nur einen Krebs gefangen" ("In my brook I have caught only one crab.")

7. a. "Serenade,".....Raff
1822-
b. "Wishes" (New).....Cooper
Mrs. Clara D. Stacy.

8. "Pastorale,".....Kullak
1818-

Transcribed by Best.

9. Tonstück, Op. 22, No. 3.....Gade
1817-

XIV.

1. Concerto in G, No. 1.....Handel
1685-1750

Larghetto—Allegro—Adagio—Andante.

2. a. Tonstück, Op. 22, No. 2.....Gade
1817-
b. March in B minor, Op. 27, No. 1.....Schubert
1797-1828

Transcribed by Best.

3. Prelude and Fugue in G, Op. 37, No. 2, Mendelssohn
1809-1847

4. "Spirit Song,".....Haydn
1732-1811

5. Sonata in D minor, No. 3.....Bach
1685-1750

Andante—Adagio—Vivace.

6. a. "Ungeculd" [Impatience].....Schubert
1797-1828
b. "On the Rocks,".....Salton Dolby
Mrs. S. B. Hershey.

7. Prière in F.....Guilmant
By request.

8. Toccata in A flat, Op. 85.....Hesse
1809-1863

XV.

1. Prelude and Fugue in D minor, Op. 37, No. 3, Mendelssohn
1809-1847

2. "Impromptu Pastorale,".....Buck
1685-1750

3. Concerto in B flat, No. 2.....Handel
1685-1750

Andante maestoso, Allegro—Adagio, Allegro.

4. Recitative and Aria, from the "Messiah,".....Handel
a. "Then shall the eyes of the blind,"
b. "Come unto Him."

5. Sonata in D minor, No. 4.....Bach
1685-1750

Adagio, Vivace—Andante—Un poco Allegro.

6. Recitative and Aria, from "Don Munio,".....Buck
"Within my chamber."

7. Communion in E minor, Op. 4, No. 2.....Batiste
Miss Emma M. Shaw.

8. Offertoire in G, No. 6.....Wely

XVI.

1. Sonata in D minor, Op. 15.....Van Eyken
1823-1868

Allegro con brio e con fuoco—Adagio—Allegro con brio.

2. Variations in F, Op. 45.....Merkel
1827-

The Theme is taken from Beethoven's Sonata in E, Op. 109.

3. "Slumber Song,".....Franz
1815-

4. Concerto in G minor, No. 3.....Handel
1685-1750

Adagio, Allegro—Adagio, Allegro.

5. Song: "There is a green hill far away,".....Gounod
1817-

6. Sonata in C, No. 5.....Bach
1685-1750

Allegro—Largo—Allegro.

7. Duet, "The Maybells and the Flowers," Mendelssohn
1809-1847

8. "Morceau de Concert," Op. 24.....Guilmant
Prelude—Theme, Variations et Final.

XVII.

1. Concerto in F, No. 4.....Handel
1685-1750

Allegro moderato—Andante maestoso—Adagio, Allegro.

2. "Rondo Caprice," Op. 35.....Buck
1827-

3. "Marche Triomphale,".....Lemmens
1809-1847

4. Aria, "Hear ye Israel" (from "Elijah"), Mendelssohn
1809-1847

5. Sonata in G, No. 6.....Bach
1685-1750

Vivace—Lento—Allegro.

6. Fantasia and Fugue in D minor, Op. 3, Johann Schneider
1798-1864

7. a. "The Charmer,".....Mendelssohn
1809-1847
b. "Alone,".....Storch
Mrs. L. M. Dunn.

8. Andante, (from Sonata in D, Op. 28).....Beethoven
1770-1827

9. "Grand Choeur," Op. 18.....Guilmant
Transcribed by Buck.

XVIII.

1. Concerto in F, No. 5.....Handel
1685-1750

Larghetto, Allegro—Alia Stellaniana—Presto.

2. a. Canon in F sharp, Op. 39, No. 3.....Merkel
1827-
b. "Invocation" in B flat.....Guilmant
1827-

3. Prelude and Fugue in G.....Bach
1685-1750

Peters' Ed., Book II, No. 2.

4. "Prayer" (from "Rienzi"),.....Wagner
1813-

5. Fantasia-Sonata, Op. 65.....Rheinberger
1839-

Grave, Allegro—Adagio espressivo—Finale.

6. Song, "In night's still calm,".....Gustav Luther
Edward Schultze.

7. "Pictures from the Orient," Op. 66.....Schumann
1810-1856

Two transcriptions by Dudley Buck.

8. Theme and Variations in A flat.....Thiele
1816-1848

XIX.

1. Fantasia and Fugue, Op. 19.....Richter
1808-

2. a) "Antienne,".....Guilmant
b) "Adagio," Op. 256, No. 2.....Volckmar
1812-

3. Concerto in B flat, No. 6.....Handel
1685-1750

Allegro—Larghetto—Allegro moderato.

4. "Guide Thon me on," Op. 69.....Buck
The "Blaney Quartette."

5. a) Chromatic Fantasia.....Bach
1685-1750

One of the most peculiar and important piano compositions which has ever been written. The organ arrangement is by Haupt, the veteran organist of Berlin.

- b) "Canzone,".....Bach
Peters' Ed., Book IV, No. 10.

6. "Under all the Tree Tops,".....Lenz
The "Blaney Quartette."

7. "Pastorale,".....Merkel
1827-

8. "Coronation March" [from the "Prophet,"] Meyerbeer
1791-1864

Transcribed by Best.

XX.

1. Sonata in E minor, Op. 19.....Ritter
1811-

2. "Adagio," Op. 35.....Merkel
1827-

3. Toccata and Fugue in D minor.....Bach
1685-1750

4. Aria, "Show me Thy ways,".....Torrente
Mrs. Clara D. Stacy.

5. Sonata in C sharp minor, Op. 2.....F. G. Gleason
Allegro—Andante—Allegro maestoso.

This Sonata is dedicated to Mr. Eddy, and is played from the manuscript for the first time in public.

6. a) "The dew is sparkling,".....Rubenstein
1829-
b) "Medje,".....Gounod
1817-

7. "Fantasia de Concert," Op. 29.....F. Lux
1820-

8. Concert-Satz in C minor.....Thiele
1816-1848

Musical Criticism.

[From a Report of the first meeting of the Musical Association, in London, Oct. 31, 1875.]

Mr. CHARLES K. SALAMAN, Hon. Mem. Acad. St. Cecilia, Rome, the honorary secretary to the association, then read the following paper:—

Musical criticism is a subject which I am of opinion may be investigated and discussed with advantage by the members of the Musical Association. It is a field which may be thought delicate ground to tread upon. The atmosphere by which it is surrounded may be impregnated with explosive matter; but I am not, in consequence, dismayed from pursuing the enquiry I have proposed to myself. With the safety lamp of good faith and good temper I believe that the ground may be traversed without any apprehension of danger.

Regarding music from an elevated point of view, I place before me a high standard of musical criticism. If it cannot be reached, the attempt to arrive at it may possibly lead to the improvement of some of its salient features.

Musical and literary criticism are subject to the same rules, and should be governed by like principles. The boundary of the former is less limited, as it comprises the consideration of both musical composition and performance. The critic of music and the critic of literature owe similar duties to the public. The functions of the musical critic are multifarious. To discharge them with effect he should possess many and various qualifications which are rarely met with in combination. The vocation of art and literary critic is one of importance and responsibility. When exercised with ability, justice, and earnestness it is an honorable profession.

Musical criticism engaged the attention of many eminent writers of antiquity known to the student of ancient musical history. In Plutarch's "Περὶ μουσικῆς," written about 1800 years ago, I find the following specimen of ancient musical criticism:—

"By the ancients this art (music) with every other was employed to the noblest purposes; but the

moderns, ceasing to value those qualities in which its great excellence consists, have, in the room of what is manly, solemn, and divine, introduced into their theatres a feeble and frittered style. It is this which Plato, in the third book of his 'Commonwealth,' condemns." "In the present day," continues the ancient critic, "so great is our degeneracy that we have absolutely lost both the knowledge and the notion of that system in which youth were formerly trained up to honor and virtue. The only music now studied and listened to is that of the theatre." Aristoxenus, in his book entitled "Promiscuous Banquets," quoted by Athenæus, in "Of Acoustical,"† more than 1600 years ago, says: "And so we also since music has been entirely ruined and vulgar, we, being but a few, will recall to our minds, sitting by ourselves, what music once was." It will be noticed that the musical critics of antiquity were grumblers. They might almost have been Englishmen; for they certainly anticipated our countrymen in the possession of one of the special attributes of a true Briton.

Matthew Arnold considers that criticism is essentially exercise of the quality of curiosity. He is of opinion that "its business is simply to know the best that is known and thought in the world, and by, in its turn, making this known, to create a current of true and fresh ideas." "Its business," he says, "is to do this work with inflexible honesty, with due ability; but its business is to do no more, and to leave alone all questions which will never fail to have due prominence given to them. Else criticism, besides being really false to its own nature, merely continues in the old rut which it has hitherto followed in this country, and will certainly miss the chance now given to it. For what is at present the bane of criticism in this country? It is that practical considerations cling to it, and stifle it; it serves interests not its own; our organs of criticism are organs of men and parties having practical ends to serve, and with them those practical ends are the first thing, and the play of mind the second; so much play of mind as is compatible with the prosecution of those practical ends is all that is wanted."

The foregoing comments on literary criticism apply equally to musical criticism, of which I accept the late Dr. Crotch's definition. "It is," he says, "the art of separating excellence from defect; of admiring as well as finding fault; of discriminating and comparing the several styles of music, of appreciating their relative value on principles which are generally true as applied to all the fine arts."

Criticism is an art. Like other arts it must be acquired by long and patient study. The simple act of judging of what we see and hear is a natural operation of the mind; but an exact judgment must be formed upon recognized principles of criticism. "Refined taste," observes Sir Joshua Reynolds, "is the consequence of education and habit."

The qualifications which the musical critic should possess are manifold. They include, *inter alia*, a comprehensive knowledge of every branch of musical art and its history; an extensive acquaintance with the music of all periods. He should be gifted with the æsthetic quality, and with the mental faculty of analysis, investigation, comparison, and discrimination.

Addison requires in a good critic a clear and logical head. He instances Aristotle, who, he says, was "not only the best critic, but one of the best logicians that ever appeared in the world." Music and Logic may not appear, at first sight, to have any affinity with each other. But as judgment will naturally follow critical examination, it must be evident that correct judgment can be arrived at only by those who have the capacity to think and reason justly. "A true critic ought to dwell rather upon excellencies than imperfections," says Addison, "and endeavor to discover the concealed beauties of a writer, and communicate to the world such things as are worth their observation."

The musical critic should quickly perceive and appreciate novelty of thought. He should not condemn originality of idea because it may happen to be at variance with his preconceived notions and favorite theories. The Greek comic poet, Eupolis, who flourished about 435 years before the Christian Era, says:—

Musik is a deep and subtle science,
And always finding out some novelty,
For those who are capable of comprehending it.

The critic should not forget that composers of genius are the pioneers of the art; their mission

† "The Deipnosophists, or Banquet of the Learned," translated by C. D. Yonge [Book 14th, Chap. 31].

* "On music," translated by J. H. Bromby [1822], p. 13.

being to teach the world. It should be remembered besides that nearly every work of enduring fame was at the first welcomed with caution, suspicion, and distrust; that all innovators on established principles of art, from Timotheus to Wagner, have received an amount of censure which has risen almost to the dignity of abuse. The critic should bear in mind the unhappy fate of many illustrious inventors and discoverers. He should, like Lady Macbeth, "feel the future in the instant." The critic should lead public opinion. If, in the exercise of his vocation, he display critical knowledge, and honesty of purpose, public opinion will follow him; his criticisms will be respected and valued, and he will consummate one of his most essential obligations.

When he deems it to be his duty to point out error, and expose demerit, let him do it fearlessly, and without hesitation. Let him use the critic's knife with effect; but while operating let him cause as little pain as possible. Let him not dip his pen in gall; let him avoid asperity of language, and abstain from personalities. The musical critic should freely and generously acknowledge merit; but he should be unsparing in his dispraise of undue pretension; and he should unmask charlatanism, and every species of humbug. I would have my ideal critic, Bayard-like, *sans peur et sans reproche*.

"An indifferent poet may exert the art of criticism in a very high degree; and if he cannot himself produce an original work, he may yet be of great service in regulating the happier genius of another." If I substitute for the word poet, musical composer, I may here adopt the opinion of the elder D'Israeli, who truly says, that "The talent of judging may exist separately from the power of execution." The critic must be free from both predilection and prejudice, and must entirely eschew partisanship. He must be at liberty to express his critical opinions with freedom and independence. Now this condition of honest, healthy musical criticism is precisely what even the most competent among musical critics, from force of circumstances, are not always able to fulfil. They are surrounded by influences so manifold, that their power of action becomes crippled; their opinions become stifled, and their utterance impeded. Their comments are perceptibly not spontaneous, and the party to which they are attached is easily discernible. For be it known to all men that music, no less than politics, has its parties, and very strong ones too. We have the musical Tory of the "good old times;" we have the musical Conservative, pure and simple; we have the musical Liberal; the Conservative Liberal, and the Liberal Conservative, and, lastly, we have the musical advanced Liberal, who is the most illiberal of all the musical politicians. To support his advanced opinions, he shows no liberality, no generosity, no mercy, neither to his predecessors nor to his contemporaries who presume to dissent from his musical creed.

The modern musical critic has to contend with persuasive external influences. There is the irresistible power of music publishers, proprietors and editors of journals, managers of operas and concerts. There is, besides, the insinuating sway of friendship. Indeed the influences by which the modern musical critic is surrounded are so various, and so numerous, that it would appear to be almost beyond the range of possibility that he should exercise his office without trenching upon some interest, which it is not his interest to trench upon. I allude to able musical critics, who, but for these influences, could, by the efficient practice of their profession, possibly fulfil all the conditions of musical criticism.

There are two classes of musical critics, totally distinct, viz.: the competent and the incompetent. The uncultivated, incompetent critic exhibits his critical acumen by seeking for faults. He would appear to consider fault-finding as the beginning and end of criticism. The following fable in illustration:—

An ancient critic having collected all the faults of a famous Greek poet presented them to Apollo. The god received them graciously, and wishing to make him a suitable return for his labors, set before him a sack of wheat just thrashed out of the sheaf. He commanded the critic to pick out from the corn all the chaff, and lay it aside. He entered upon his task with alacrity, and having separated all the chaff from the wheat, was presented by Apollo with the chaff!

The learned author of "The Curiosities of Literature," writes of two pleaders:—Of one who knew more than he said, of another who, on the contrary, said more than he knew. Here we have types of the competent and incompetent critic! The former comprehending his art, and all its requirements and

obligations, but, under influences, knowing more than he says: the latter playing at musical criticism, so to speak, saying more than he knows, and thus attempting to veil his ignorance under a cloud of critical empiricism. Nothing is more easily learned than the knowledge and use of conventional critical terms. Their wrong application deceives only the inexperienced. "What," says Dr. Crotch, "can we expect from the man whose sole qualification for being a critic is having an ear for music?" "This self-constituted critic may find his imagination fired by powerful effects, by pathetic expression; but the delicate refinements of taste escape him, and all that is scientific and learned is unregarded and despised." Sir John Hawkins, writing a hundred years ago, says "The prevalence of a corrupt taste in music seems to be but the necessary result of that state of civil policy which enables, and that disposition which urges, men to assume the character of judges, of what they do not understand."

It is a recognized fact that there are those who assume the critic's office without possessing any other qualification for it than a facility for writing, and some musical information, generally superficial and limited, gained by observation, and by hearing music; and, possibly, by gathering the opinions of genuine musicians. These would-be critics possess no sound musical knowledge, and are led to judge of music and musicians only by their individual tastes, which may by chance be good or bad. Their verdicts are not founded upon evidence; but they deliver them nevertheless with confidence. How often has a professional reputation been imperilled by an abuse of the critic's office? How often has a musical performance been commented upon by a critic who was not present at it? How often have proposed musical performances, that were never held, been minutely criticized! How often have elaborate criticisms been written upon the authority of a programme! If musical criticism is to be held in esteem, and the critic respected, these glaring irregularities must wholly cease.

I cannot resist the temptation to quote a musical review, which I have recently read in a public journal, as a noticeable specimen of bombastic, pretentious, incompetent musical criticism. "This solemn and pathetic psalm has inspired more than one composer with melodies in full harmony with the sublime contents of the sacred poems. Mr. —, who is by no means a stranger to our musical readers, has yielded to the attractions exercised by it on *feeling hearts*, and has bodied forth the sentiments awakened in him, in notes which will not fail to strike a responsive chord in the souls of those who have an ear to take in, and understanding to appreciate, the *sweet and grave melody*, by which he has expressed his emotions." This is the writing of one who says more than he knows. This style of music reviewing, of which we occasionally meet with like examples, is the *reductio ad absurdum* of musical criticism.

There are happily in this country and on the continent most able musical critics, men of education and taste, accomplished musicians, elegant writers, with every qualification to enable them to discharge the responsible duties of their office with mutual benefit to music, to musicians, and to the public. It would be invidious to name them; but I have them "in my mind's eye."

[Conclusion next time.]

Hans von Buelow.

[From *The Music Trade Review*, New York.]

The new Chickering Hall—an excessively tasteful building, a little too gorgeously illuminated on the outside, a little too sober and chaste on the inside, on the whole of distinguished proportions and of good though, as it seems to us, as yet not perfect acoustical quality—was inaugurated on the 15th of this month by the first concert of Dr. von Buelow, the disciple of Liszt; the "friend, not the rival," as he says himself, of Rubinstein; a musician of undoubted and acknowledged high attainments; a critical writer of no ordinary pluck and ability; a conductor second to none in power of will and depth of conception; a man, moreover, endowed with a memory the like of which is perhaps not known, at any rate not known to us.

When a man with such a formidable array of qualities, and one honored as he has been honored, comes before the public to be judged as a performer only, then it behooves those who have to undertake the excessively difficult and responsible task of giving an opinion on so unusual an exhibition to do so with calm reflection, with inflexible impartiality and truth, to the best of their knowledge, and to show their respect for a great man and their respect for

themselves by refraining as well from throwing themselves on the ground and crying: "Allah insh Allah!" as from judging off hand that which is deserving of a respectful and well-considered opinion. We before all, young as our paper is, feel called upon to be absolutely true to Mr. von Buelow; because when, in our first number, we attacked one of his pieces as not worthy of a musician of his standing, he had the good taste to write to us to say that, far from protesting against our opinion, he wished to confirm it, and to explain that this "sin of his youth" saw light in America entirely without his knowledge or consent. By doing this immediately and of his own accord, he showed that respect for others which is the greatest proof of self-respect, and a degree of modesty and fairness which it is not often our privilege to encounter. If "le style c'est l'homme," Mr. von Buelow has through his letter obtained one more claim to our consideration. Let us speak out at once. We are not enthusiastic admirers of Mr. von Buelow as we heard him on his first appearance here, and what we are going to say, therefore, applies only to what he showed himself to be on the evening of the 15th.

Mr. von Buelow presents a soldier-like appearance, and we believe that in every sense he deserves to be looked upon in this light. He knows how to command as a leader, and, what is more difficult, how to obey as an interpreter; he appears, hat in hand, straight, erect, the brochette of decorations in his button-hole (these honors, by the bye, were showered upon Liszt, Rubinstein, and, among others, Alexandre Dumas and Rossini, and they never wore them), bows low before the public—a detestable habit, derived from old customs when the despised and nearly excommunicated actors were considered the unworthy servants of the public—and at last sits down at the piano.

The expectation and eager curiosity of the audience are at the tip-top. Every detail appears interesting. He takes his seat rather far from the piano, puts his foot on the pedal, which he uses with wonderful rapidity and discretion, and places his hands upon the key-board gracefully and perfectly bent, the knuckles being far over the key-board. From the moment he touches the keys Buelow disappears, and nothing but the work, of which, as the interpreter he becomes a part, remains. Judging a pianist means to convey to others the impression which he has made on you. To do this we have first of all to see what this impression is. Is it astonishment? Is it emotion? Are we quietly, calmly impressed with a perfectly correct interpretation of a master-work? Are we carried away by the enthusiasm awakened in us through the inspiration of the performer? We have, in judging a performer of Mr. von Buelow's importance, furthermore, two points to consider: What is he individually? What is he compared to others?

One point is settled: we have not been carried away as we were by Liszt, and we are fairly certain the public was not carried away as they were by Rubinstein at his first appearance. It must of course be admitted that for certain reasons Rubinstein's Concerto in D gives a larger scope and an easier opportunity to arouse popular enthusiasm than the Beethoven G Concerto does. But since the performer is responsible for his choice as well as for his execution, the consequences rest with him. The great points to consider—viz., the purpose, and the means to reach that purpose—are usually called the conception of a work, and the mechanism, which is only the means—too often made the chief point—of expressing that conception. Dr. von Buelow's mechanism is faultless with few exceptions: his touch excessively even in all the fingers, and strong but not full; powerful from nervous exertion, not from actual strength; capable of a most charming pianissimo, which, though in some moments it reminded us of the lady who said, "Mr. Liszt joue quelquefois si piano qu'on n'entend rien du tout," it has not the carrying energy of Liszt nor the great variety and tone-coloring of Rubinstein. The scales and shakes are of an unparalleled evenness; the shake is particularly pearly, and of an equality of both fingers rarely to be met with, though it has not the exceptional strength of Liszt's shake with the last two fingers, nor the impetus of that of Rubinstein. The same evenness, even to an astounding degree, prevails in his scales and passages in thirds. The octaves are not excessively rapid, and there are moments when their force is too much, we might even say too violently, pushed. The elasticity of the wrist is very remarkable, and enables Mr. von Buelow to play staccatos, particularly with the left hand, the like of which we have never heard on the piano; and in this instance, as well as in others, we admire as

much the evenness in performance of both hands, when they have to execute the same passage together, as the thorough, we might say the counterpoint, independence of one hand from the other. The Germans call the mechanism "Fingerfertigkeit," and there we come to the real point. Mechanism is simply bodily exertion patiently and perseveringly carried on. If the performer produces but the result of so many hours passed at the piano studying, he is only a *pianist*; where the soul comes in, there begins the *artist*. Now, we find that Mr. von Bülow enters into Beethoven's compositions like a man of extraordinary intellect. His interpretation is of a correctness, of a clearness, that leaves nothing to be desired; but why does he not carry us with him, why does he not inspire and warm us up? Because, like a brave soldier, he storms the difficulty; all that courage, presence of mind, strength and energy can do he does, and carries his point. He gives himself up entirely to his task, and his individuality, far from striving for effect, devotes itself solely to the master whose work he interprets. But where does he come up with the spirit of Beethoven? Where does he lift the audience off their seats to fly with him to the divine home of Beethoven's inspiration? Nowhere. He plays the Sonata Appassionata without being appassionato. We stood, many years ago, behind Liszt's chair in Vienna when, at a party given by his friend and publisher, Haslinger, he played this very same Sonata Appassionata. The effect was so electrifying that, although we looked into the book from which he played, and saw and heard that he did not change one note, we could not but fancy that we heard something more that was not in the book—something that was not and could not be written down; something that got hold of us and the whole audience, and made us shiver and cry and held us spellbound. . . . That something was not his notes, but the spirit of Beethoven inspiring Liszt's soul and all his hearers: that something which we did not hear in Chickering Hall, and which, with all Mr. von Bülow's irreproachable correctness is missing—that is the something that makes the distinction between the great pianist and the great artist, be he Correggio or Shakspere, Beethoven or Paganini. Mr. von Bülow thoroughly understands Beethoven by means of his extraordinary mental capacity, but he fails to convey to us or light in us the flame which warms us up to the point where we instantaneously feel those grand inspirations which we owe to a really great actor, a painter, a performer—to any thoroughly great artist, whatever be his calling.

We have heard Von Bülow play Beethoven, and we say in the interpretation of this master he does not come up to the highest mark. We will see what he does with the works of other masters.

Since we heard Liszt play in Vienna, many years ago, on a Graff piano—on which, strange to say, he broke a hammer without breaking the string which that hammer touched—we have heard all the pianists who form the phalanx that reaches from Hummel to Bülow. Hummel was the first great performer, and probably the most learned improvisator, on the instrument. After him came Moscheles whose concertos and studies, coming after the more simple ones of Cramer, did a great deal towards forming those two great pianists who so long divided the attention of the public—Thalberg and Liszt. Thalberg certainly was the most pleasing, the most elegant, while Leop. de Meyer, without any real and serious importance, was the most entertaining pianist. But though contemporaries, and, as they believed, rivals, of Liszt, it sufficed for the latter to appear but once, and even at the rehearsal, when he played what was for him a mere trifle, Weber's "Concertstück," all that came before him lay buried, and, as we have expressed it elsewhere, all that came after him! In the self-same city of Vienna we heard the cleverest of his pupils, Taussig, and in 1853 Hans von Bülow. Then, as now, excessively sensitive, and appreciating all that was written about him, he paid more attention than numbers of much smaller artists to critics, and there and then we saw a letter of his where he accused himself of having come before the public too soon, and of having exposed himself rather thoughtlessly to the critics of that city, one of whom, we remember, hurt him particularly, because he said that "Bülow's appearing, bat in hand, and throwing his gloves on a piano," etc., was "Liszt, nicht Liszt." There and then he resolved—and like a man he carried out his resolve—to study hard, and not to appear again before the public unless fully prepared for the struggle. He acted in this regard like Henselt, who, at his first appearance in Vienna (we believe in 1840) was simply

laughed at, after which he locked himself in his room, and was not seen for three full years. But then he came out a great pianist, with his wonderfully-harmonized variations on "L'Elisir d'Amore," with his studies, some of which ("Si Oiseau j'étais") Clara Wieck afterwards made so popular, and, above all, with that concerto which Dr. von Bülow is going to play here.

We cannot conclude this fragmentary article without mentioning that which we believe it would be most unfair to pass over in silence—the wonderful instrument which served Mr. von Bülow so faithfully, so obediently, and so lovingly. The fullness and the sweetness of the sound, particularly admirable when heard from the gallery, the astounding facility of repetition, put to such an extraordinary test by the pitiless performer, cannot but be hailed as a great achievement and progress, even in an instrument of Chickering's manufacture. In one word, to sum up about Bülow, we think that he does and that he knows all that can be learned with intelligence, perseverance, and a high degree of intuition, but that he is lacking in what cannot be learned, in that which "nascitur, non fit."

The orchestra not only not absolutely deserving of the compliment which von Bülow paid the leader, was sadly out of tune, particularly before the wind instruments got warm.

Dwight's Journal of Music.

BOSTON, NOV. 27, 1875.

Concerts.

SECOND HARVARD CONCERT. The programme for Thursday afternoon, Nov. 18, was as follows:

Overture to "Fierabras," Schubert
** Piano-forte Concerto, in B minor, Op. 29, Hummel
Allegro Moderato—Larghetto—Vivace.
Madame Madeline Schiller.

Selections from music to Byron's "Manfred," Schumann
a. Incantation of the Witch of the Alps.
b. Entr'acte.

Heroic Symphony, No. 3, in E flat, Op. 55, Beethoven
Allegro con brio—Marcia funebre—Scherzo—Finale.
Overture and ** Ballet Music from "Preciosa," Weber.

The only fault of this programme was its length:—a fatality involved in the production of so very long and great a Symphony as the *Eroica*. If such works as this, and the great Schubert Symphony, are to be given at all (and what were a course of Symphony concerts that should ignore them?), the canvas must be large enough to hold the picture, together with such reliefs and contrasts of lighter matter as its character requires. After a Symphony which lasts fifty minutes, and all of the deepest, grandest and most earnest character, absorbing the attention and the feelings to the utmost, the average listener desires something light and graceful, and at the same time full of genius, such as the Weber *Preciosa* music surely is. To those who fairly listen to the end, the concert only seems the shorter for such additions. Many, of course, prefer to carry away the grander impression as the last, and we have certainly much sympathy with these; but there are many moods and tastes to be consulted, and the charming *Preciosa* was for those who cared to stay and hear it. To make an end of what we have to say of this, we must confess to finding the Overture by far more interesting than the Ballet pieces (three little Spanish dances, with a Presto for finale); but the latter had a certain quaintness and homely cheerfulness, and were at least new here.

Again, while we are on the subject of length, the motive for inserting the little *Manfred* pieces, was to effect some recreation between two long and (though in different senses) "heavy" numbers. For the Hummel Concerto, although perhaps the most brilliant and most genial of his writings in that form, and most admirably suited to the peculiar excellencies of Mme. SCHILLER's playing, has the fault of prolixity, particularly in the swift and monotonously florid finale. Of course the concert could not open with the *Eroica*, without dwarfing

all the rest; nor with a Concerto; hence a good strong Overture, such as Schubert's to *Fierabras*, which never becomes hacknied, was a necessity.

Now, although quite a number of persons had to leave the hall even before they had taken in the entire Symphony, and more after it (some ludicrously fancying they had had the ballet in the Overture!), yet the great majority of the audience sat and listened to the end, and evidently felt rewarded. It used to be supposed that that stupendous Symphony could not be given without boring somebody; this time that somebody may have been hard to find. The grandeur and exhaustless inspiration of the work were felt, so that the interest never flagged. There may have been a "smoother," a more technically polished rendering before in Boston; but we venture to assert, never one so impressive. It had been very earnestly and thoroughly rehearsed, and the improvement in the orchestra was very generally recognized. The first two and greatest movements left very little to be desired. The Scherzo with its quick, half-hushed, *Staccato*, was done more neatly than we have been wont to hear, and the three horns were happy in the Trio; while the Finale, with its variations, its theme from the "Prometheus" ballet, its Oriental march-like episode, and its fugue passage, was brought out clearly and consistently. If at the end of the delivery of a most noble poem, the poet in making his bow to the audience should chance to stub his toe, there would be some present—and critics too—to whom that would be the one noticeable thing of the entire performance. So, when the great Symphony was finished, and in all our hearts and minds in its full-rounded completeness, the slip of a trumpet in the final chord (mere period or exclamation point at the end) took nothing from it,—but when shall we hear the end of it?

All the orchestral work of that day, with few exceptions, showed the spirit of improvement. The airy little *Manfred* piece—the first—has to be sure been better done before; perhaps with fewer violins the outline would have been purer. And a portion of the accompaniment in the quick movements of the Concerto was a little confused; but the quartet of horns, with which the Larghetto opens, was exquisitely played, in tones sweet and mellow and in perfect tune; in certain little running phrases you could fancy that there were bassoons. In this beautiful movement Mme. Schiller played with even more feeling and refined expression than usual; and in the exceedingly florid and exhaustless bravura of the first Allegro, and the Finale—"moto perpetuo" has been well applied to the latter—the perfection of her technique and her thorough realization of all the beauties of the work were truly remarkable.

The programmes, in whole or in part, of some of the coming concerts are as follows:

Third Concert, Thursday, Dec. 2.

PART I. Overture, "Prometheus," Beethoven;
** Cantata, "Spring Greeting," for Chorus (THE CECILIA. Conductor, B. J. LANG), with Orchestra; Symphony No. 2, in D. Haydn (first time for seven years);
*Twenty-third Psalm, Schubert, for female voices (CECILIA).—PART II. Three Short Marches, Mozart and Beethoven (second time); Mendelssohn's "Loreley" [CECILIA, with Soprano Solo, Miss ABBY WHINERY] and Overture, "The Hebrides."

Fourth Concert, Monday, Dec. 21.

Overture: "In the Highlands," Gade
Piano Concerto, E flat, No. 5, Beethoven
HUGO LEONHARD.

**Symphony, instrumented for Orchestra from Op. 140 by JOACHIM, Schubert
*Overture to "La Dame Blanche," Boieldieu [Born Dec 1775.]

Fifth Concert, Thursday, Jan. 6, 1876.

Overture to "Ruy Blas," Mendelssohn
** Concert Aria [Rec. con Rondo]: "Mia speranza adorata," Mozart
Miss EMMA THURBY, of New York.
Piano Concerto, C minor, No. 3, Beethoven
J. C. D. PARKER.

Symphony, G minor, Mozart
Songs, with Piano.
** Grand Heroic March, Op. 66, Schubert
Arr. for orchestra by O. BACH.

Sixth Concert, Jan. 10.
Overture.
*** Cantata [After Ossian] for Soli and Chorus, with orch. Op. 12..... Gade
The CECILIA.

Overture.
** Short Choral Pieces.
Fifth Symphony, C minor..... Beethoven
Seventh Concert, Feb. 3.

Overture to "Medea"..... Bargiel
** Double Symphony: "Irisches und Göttliches," op. 121..... Spohr

** Piano Concerto, No. 2, G minor..... Saint-Saëns
B. J. LANG.

Overture..... Beethoven
Eighth Concert, Feb. 17.

Overture, or Suite by..... Bach
** Concert Allegro, with Intro., for Piano with Orchestra, op. 144..... Schumann
H. G. TUCKER.

Undecided.

Symphony, No. 9, in C..... Schubert
Ninth Concert, March 2.

Beethoven's Symphony No. 1, in C; ** "Phaëton;" Poème Symphonique, op. 39, by Camille Saint-Saëns; First Movement of "Ocean" Symphony, Rubinstein; Solos, etc.

Tenth Concert, March 16.
Overture: ** Cantata per ogni tempo: "Deep within my heart" *Ich hatte viel Bekümmernis*, for chorus, soli and orchestra, J. S. Bach, (CECILIA, etc.)—Orchestral piece; Finale from "Euryanthe" second time, Weber; Symphony, No. 1, in B flat, Schumann.

THEODORE THOMAS. The first of the Six Symphony Concerts (Second Season), on Wednesday evening, Nov. 17, had a faultless programme, nearly all of which was faultless also in the execution. The audience was very large and deeply interested.

Symphony in C..... Mozart
Brelkopf and Härtel edition, No. 10.

1. Allegro Vivace. 2. Andante di Molto.

3. Allegro Nivace.

[First Time.]

Pastorale, } Christmas Oratorio..... Bach

Cradle Song, } Mme. Antoinette Sterling.

Concerto, A minor, op. 54..... Schumann

Mr. S. B. Mills and Orchestra.

Der Doppelgänger..... Schubert

Mme. Antoinette Sterling.

Symphony, No. 8, in F, op. 93..... Beethoven

It was a happy thought to give that little Symphony by Mozart, one of the smallest and most unpretending of the works that bear the name,—so much so as to fully justify the placing of another Symphony at the end of the same programme; that also being a short one, but with far more in it, and showing a much more advanced stage of development. The first and last movements are scored for a pair of oboes, bassoons, horns, trumpets and tympani only, besides the strings. In both the themes are pleasing and thoroughly carried out; the Finale, especially, in swift 3-4 measure, is fascinating, the little oboe figures in thirds and sixths causing a smile of delight whenever they occurred. The Andante is merely for the strings, the bass being strengthened by the bassoons in unison. It has a lovely serious theme, and the movement of the parts is very graceful and melodious, although the piece seemed rather long. But altogether the Symphony was in the most original and genial vein of Mozart, and was most delicately and charmingly interpreted. The buoyant, sunshiny eighth Symphony of Beethoven was also played to a charm, although the tempo of the last movement was taken excessively fast, and there were one or two slips of carelessness to which even the best orchestras, which play all the time, are liable. The *Pastorale* from Bach's Christmas Oratorio seemed the musical expression of perfect peace without and within; and Mme. STERLING sang the Cradle Song in her rich tones with simple feeling; yet somehow the sad old ballad tone seems to lurk always in her voice. That quality was suited to Schubert's wondrous music to Heine's "Doppelgänger," which Mr. Thomas had made still more wondrous and shadowy by his scoring of the accompaniment for orchestra. Mr. MILLS evinced his usual mastery in the performance of Schumann's Concerto: technically it was very sure and finished, and it was played with fire and fine discrimination, bating a tendency to the appearance of too much sentiment occasionally. He was warmly recalled and played a delicate thing of Chopin's.

The Concert was followed by a Matinée on Saturday, at which we had a splendid rendering of the first Schumann Symphony (in B flat), spirited, brilliant, finely shaded, and always clear in spite of the excessive speed of the Allegros. Two of the best Overtures (Cherubini's to *Les Abencerrages*, and Beethoven's to *Coriolan*) opened the two parts; and the noisy *Tannhäuser* brought all to an end in a way

that might have brought the great Organ down, burying Beethoven in its ruins.

A novelty of this Concert was a short Symphonie Poem by Camille Saint-Saëns,—the first specimen we have yet heard here of the French composer who has recently attracted so much notice both as organist at the Madeleine, as pianist, and as composer in many forms. It is called "Le Rouet d'Omphale," and purports to be a musical picture or suggestion of Hercules in bondage to the Lydian queen, and spinning at her side. Of course a spinning wheel accompaniment runs through it. It is a neat and pretty trifle, with considerable French *finesse*, and, being delicately played, it was as good as blowing soap bubbles, for a moment. We should like to hear it once more, but truly do not think it worth the ado made about it on the programme. Mme. Sterling sang a short Recitative and Aria: "Quando miro," by Mozart; and two Lieder: "Sei still" by Raff, and "Lachen und Weinen" (Laughing and Weeping) by Schubert, all with much expression.

MR. ERNST PERABO's two Matinées or Piano Recitals, on the afternoons of Friday, the 5th and 19th inst. brought musical sunshine into a dark room—would we could say refreshing airs into a hot and close one. His programmes were of his own unique make-up.

I.

Gypsy Sonata, op. 107. A minor..... Carl Loewe.

1. Forest Scene. Allegro vivace.

2. Indian Tale; War-whoop. Andantino Innocente. C major.

3. Dance. Revue. Corps de Ballet. Dance of the men with fire-brands. Women dancing around the wreath of boughs. Reviewing. Children's Egg-dance. Presto. E flat major.

4. Evening Worship. They await the rise of the moon which they worship as the reflection of the Indian sun-temple. Adagio molto. E major.

5. Departure in the morning. Allegro vivace. A minor.

First time in this country.

Six Preludes pour le Piano, op. 24..... Rubinstein.

No. 1. Moderato con moto. A flat major.

No. 2. Allegro molto. F minor.

No. 3. Allegro con moto. E major.

First time in this country.

"Der Barmherzige Bruder." A musical sketch.

G major, op. 28. C. Loewe.

First time in this country.

Sonata in E major, op. 109..... Beethoven.

We must confess to finding the selections from Loewe (who made some fine ballads among a great many tame ones) commonplace, tedious and uninteresting,—at once *Alt-derisch* and childish,—nor did the descriptive programme help the matter. The Rubinstein Preludes had far more matter and more life in them. And the Beethoven Sonata was worth all the rest many times multiplied together; but we think it would have had a better chance to be appreciated if it had come earlier in the programme. The performance, of all the pieces, left almost nothing to be desired. Indeed we remarked in certain passages a deeper tenderness than usual in Mr. Perabo's interpretations.

II.

This was still more evident in the second concert, in the Rubinstein Romance, and the Adagio of Bargiel, in which the singing quality of Mr. Wulf Fries's Cello also appealed to the finer sensibilities. These, and the Liszt transcription of Schubert's *Barcarolle*,—so beautiful until Liszt puts in himself for a Coda,—were all that we were able to hear of this programme:

Partita I..... Bach

a. Prelude. b. Allemande. c. Courante.

d. Sarabande. e. Menuet 1 et 2.

f. Gigue.

Trois Morceaux pour le Piano et Violoncelle, op. 11.

No. 1. Andante quasi Adagio. D minor.

No. 2. Allegro con moto. G major.

No. 3. Allegro risoluto. A major.

a. "Für Elise." A minor. } Beethoven

b. Moreau posthume. F major. }

c. Menuet, op. 123, No. 1. B flat major..... J. Raff

d. Romance from Soirées à St. Petersburg, op. 44.

No. 1. E flat major..... Rubinstein

b. Barcarolle, A flat major; arranged by Liszt.

Schubert

a. Adagio pour le Piano et Violoncelle, op. 33.

G major..... Bargiel

b. Introduction et Polonaise brillante pour le Piano.

et Violoncelle, op. 3. C major..... Chopin

School of Vocal Art in Philadelphia.

Few of our readers need to be informed who Madame EMMA SEILER is, nor what rare intelligence,—we may say genius for investigation,—what devotion and what large experience she brings to the work of training voices to the art of singing. Her very original and scientific treatise on "The Voice in Singing" has been widely read and has given

many teachers a new insight into the physical laws of the organ they have undertaken to develop; while at the same time it is full of sound and inspiring hints as to taste and the true Art spirit. This work has recently been supplemented by another, called "The Voice in Speaking." Both are founded on the laws discovered by the great scientific experimenter, Helmholtz, with whom Mme. Seiler studied, and to some of whose most interesting investigations she contributed.

Mme. Seiler has been teaching in Philadelphia for several years with remarkable success. During the past year, under her inspiration, a number of influential persons interested in musical culture, in Philadelphia, organized a "School of Vocal Art," to which we have before alluded. It was opened in September, and we intended at that time to call attention to its prospectus, which was accidentally mislaid, and in the crowd of other topics only thought of too late for the opening. But, as the school goes on, and, we are assured, with excellent success so far, we may still do some service by making known this opportunity to many who are seeking to become singers. We copy therefore from the printed Circular, dated Philadelphia, August 1875.

It is well known that a large proportion of those who study singing in the different Conservatories of Europe are Americans. In Milan alone, there are now more than two hundred Americans studying singing, many of whom have entered the Conservatory for the required course of seven years.

The design is to provide the means for a thorough vocal training, based on that of the *old Italian* method; so that all who wish to fit themselves for the profession of either Teacher or Artist can do so in this country and with moderate expense.

As in this school the classes will consist of only two scholars, it is evident that its expenses must be much greater than those of other Conservatories, where four and even six are classed together; yet the expense to pupils will be less. The work, therefore, is largely beneficial, and as such claims the consideration of all who are interested in thoroughly educating those who would honorably support themselves.

No College or University is exclusively supported by the fees received from the students. Contributions to the permanent fund of this School of Vocal Art are therefore earnestly solicited, and may be sent to the Treasurer.

During the last few years, through the aid of a small fund placed in the hands of Mrs. E. SEILER, author of "The Voice in Singing" and "The Voice in Speaking," thirty persons have received instruction in singing, at a reduced rate. Of these thirty persons, twenty now hold remunerative positions. The present undertaking is, therefore, not entirely experimental, but is an effort to establish on a broader and firmer basis a work already proved to be a good one.

In this School, instruction will be given in the Cultivation of the Voice; Style and Expression; Dramatic Declaration; Choral Singing; Piano for accompaniment; Harmony and Composition; History and Aesthetics of Music; Acoustics and the Physiology of the Vocal Organs; and the Italian Language.

These branches will be taught by Mrs. E. SEILER, Miss ANNA JACKSON, Mr. M. H. CROSS, Mr. H. A. CLARKE, CARL SEILER, M.D., and a Teacher of the Italian Language.

The School year will be divided into two terms of eight-weeks each,—the first beginning the fourth Monday in September; the second beginning the second Monday in February.

Terms: Payable half-yearly in advance. For Scholars preparing to teach, \$100.00 per year. For Scholars preparing to be Artists, \$200.00 per year.

The full course of instruction will extend over Four years.

As the prominent object of this School will be to train and educate scholars to be teachers, they will be expected to take the position of assistant teachers as soon as capable, giving not less than two nor more than six lessons per week, and thus will have their first experience of their professional duties under the immediate supervision and advice of the principal teacher; and having honorably passed through their four years' course, always under instruction, they will be furnished with diplomas to that effect.

The classes in the Cultivation of the Voice will consist of two scholars each, and there will be three lessons per week, of one hour each, to each class. One of these lessons will be given by Mrs. E. SEILER, Principal of the School; the other two will be given by an assistant teacher.

As soon as sufficiently advanced, scholars preparing to teach will receive an additional lesson per week in style and expression.

Scholars preparing to be Artists will not be required to teach, and they will receive two lessons per week from Mrs. SEILER and one from an assistant teacher, and, according to their advancement, from one to three lessons per week in dramatic declamation, style and expression. These scholars will also be two in a class.

Scholars for the Piano, if beginners, will be placed with an assistant teacher, under the direction of the teacher of the Piano, until prepared for higher instruction.

A class will be formed to fit scholars to sing in Church Choirs, by training them in chanting and the singing of Hymns. This class will have two lessons per week.

At stated intervals through the year, concerts will be given by the pupils, that they may gain confidence in performance, and that those interested may judge of their progress.

BROOKLYN, N. Y. The *Eagle*, of Nov. 15, reports the sudden death of Mr. WILLIAM F. GOODWIN, formerly of Boston, where he took an active part in musical matters.

The sudden death of Mr. William F. Goodwin, which occurred on Friday evening last, has created a profound sensation in the musical circles of Brooklyn. Up to within fifteen minutes of his demise Mr. Goodwin gave no evidence of physical prostration, and his friends confidently looked forward to his fulfilling a long career of usefulness. For the past three years he had been prominently identified with musical affairs in this city and New York. For two years he was President of the Handel and Haydn Society, and to his activity and personal exertions, more perhaps than those of any other individual, is that organization indebted for its permanent success. At the beginning of the present season Mr. Goodwin resigned from the Handel and Haydn Society to accept the Presidency of the Oratorio Society of New York. He had been indefatigable in his labors in behalf of the latter, as was his wont in whatever he undertook, and the excitement attendant upon the carrying out of the details of the performance of "St. Paul" on Tuesday of last week, and providing against unexpected emergencies, is believed to have hastened the approach of the malady—heart disease—which caused his death. Mr. Goodwin was 62 years of age and came to Brooklyn from Boston. In the latter city he was for many years President of the Musical Education Society. He had always been actively identified with musical interests, and his enthusiasm for and efforts in the cause of art were unbounded. He leaves a wife and three children, and will be sincerely mourned by many whom it was ever his pleasure to assist in the acquirement of a musical education.

BALTIMORE. The programme for the whole season of Peabody Institute Concerts is announced. The new composers seem to have the lion's share in it,—naturally enough, since the conductor, Prof. Asger Hamerik, is one of them.

The *Bulletin* gives the following sketch:

We are to hear at the first concert compositions by Weber, Wagner, Liszt, Von Bülow, Liszt and Hamerik. Mr. Franz Remmert is to sing the *scena* and *aria* from the third act of *Tannhäuser*, and the Mignon song by Liszt; and Madame Falk-Auerbach plays Liszt's symphony concerto in E flat, op. 45. The second will be the French-Italian night, in which will be given Berlioz's *fantasie symphony* (episode of an artist's life) complete in its five movements. Prof. Paolo Baraldi and his accomplished daughter, Signora Alisa Baraldi, will give a duet from *Il Barbiere*, and the lady will sing a *cavatina* from the same opera and a scene and air from *Faust*. Miss Henrietta Corradi, from Paris, will sing the Mignon and other songs by Gounod. The Scandinavian concert is third on the list and includes Gade's very beautiful C minor symphony, a Scherzo by Svendsen; Swedish folk songs, sung by Miss Thursby; Mr. Hamerik's much admired prelude to the opera *Joville*, and J. P. E. Hartmann's "Valkyria." In the fourth concert will be given Beethoven's pastoral symphony. Mr. Leo P. Wheat, of Richmond, Va., will play Mendelssohn's G minor concerto, No. 1, op. 25. Prof. Allen will play Beethoven's romance in G major, op. 40. Miss Adelaide Randall will sing an air from Handel's opera *Rodelinda*. The fifth concert will be the American-English night, in which a new symphony in D major by Mr. O. B. Boise, a concert overture by Sterndale Bennett, and songs by Bishop, Pease and C. E. Horn.

At the sixth concert Miss Jenny Busk will sing: there will be a new Russian scherzo by Glinka; and the other compositions divided between Gluck, Raff and Gade. The seventh is the German concert. Haydn's military symphony, will be given; overtures by Gluck and Mozart, songs by Handel and Schubert, sung by Mr. Remmert; and Madame Auerbach will play Beethoven's G major concerto No. 4, op. 58. At the eighth, and last of the series, Mr. Hamerik's second Nordic Suite, op. 23, will be played. Miss Thursby will sing selections from Handel and Mozart, and Mr. Gustave Satter will play his symphony concerto, E flat, No. 2. Altogether, the programme offers many choice selections both old and new; the old always coming as favorites, and the new being given on account of excellence rather than novelty. Among the latter we are sure the Peabody concert-goers will be delighted to see the announcement of the new symphony by the excellent American composer, Mr. O. B. Boise, and the second Nordic Suite by Prof. Hamerik. The first concert will be given on Saturday evening, December 4th, at 8 o'clock, and the first general rehearsal on the preceding Friday, December 3d, from twelve to two o'clock. The season tickets admit to both concerts and rehearsals, thus giving sixteen excellent orchestral entertainments for four dollars.

The Baltimore Liederkreis has sent us its announcement for the coming winter. The programme consists of eight concerts and one masked ball and anniversary celebration. Among the greater compositions to be given are *The Resurrection*, by Neukomm, "The Pilgrimage of the Rose" and the first "Walpurgis Night," by Mendelssohn; all to be with orchestral accompaniment, under the leadership of Prof. J. H. Rosewald, director. The fact may not be generally known that this Liederkreis is the oldest German singing society in this country; and that it ranks at this time as one of the best. It has five hundred passive, and one hundred and twenty active, members. It has given, during its many seasons of concerts, the best works of Beethoven, Mozart, Handel, Haydn, Mendelssohn, Schumann, Max Bruch, Hiller, Abt and others. It gave the first German opera and oratorio ever heard in this country! Its officers are at present Mr. John Schumann, the well known tenor, president; and Messrs. Wm. Krause and Wm. Schmidt, secretaries. The rehearsals of the society take place every Wednesday evening at Raine's Hall.

THE same journal announces a short season of Italian opera by Miss Adelaide Phillips's new organization, which is promised at the Academy, beginning on Wednesday evening of next week. The company comprises the following talent: Miss Adelaide Phillips, Miss Matilde Phillips, (first appearance here,) Miss Violetta Colville, Signorina Lambertini, soprano; Mr. Tom Karl, Signor Buganini, tenor, first appearance here; Signor Tagliavetra, baritone; Signor Carpi, basso cantante; Signor Ba Celli, basso; Signor Barberis, second tenor. Signor Locatelli, second bass; Signor A. Tomasi, musical director. Full chorus and orchestra. The operas to be given will be, on Wednesday, *Il Barbiere*; on Tuesday, *La Cenerentola*; on Friday, *Traviata*; Saturday, *Romeo e Giuglietta*, and at the matinee, *La Favorita*.

ONE MORE CENTENNIAL! After having celebrated Petrarch, Boccaccio, Boieldieu, Michael Angelo, Goethe and Arminius, they are to have CRISTOFORI, the inventor of the piano. Italians are the only people who could make a general rejoicing out of the birth of the man who invented the piano. Before Signor Cristofori had paved the way for the Erard, the Pleyel, the Knabe, the Steinway and the Chickering, the only drawing-room music box was the *clavessin*, whose silvery sounds emulated those of the *Æolian* harp. In the palace of the Trianon may still be seen the beautifully ornamented *clavessin* on which Marie Antoinette learned music, under the direction of the divine Mozart; and nearer to us, at Messrs. Knabe's, Charles Carroll of Carrollton's instrument of the same kind has been carefully preserved. The revolution introduced by Cristofori consisted in the addition of the hammer, which, simple a device as it is, constitutes the essential principle of the instrument. Nevertheless, Cristofori will have his centennial on the 29th of this month, at Mantua, where from five to six hundred pianists from Italy, France, England and Germany, are expected to execute on the instrument of their hero's invention, a *morceau d'ensemble*, composed expressly for the occasion by the illustrious Liszt.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- Murmuring Voice of the Deep. 3. F to c. Elson. 30
"Singing my sorrows to sleep."
A good Bass or Contralto song, well designed and effective for low voices.
- My Father's Home. (Das theure Vaterhaus). 3. Eb to f. Gumbert. 35
"Ich weiss wohl etwas lüches
Auf Gottes weiter Welt."
A charming German "sweet Home" song.
- Do not leave me if you love me. Song and Chorus. 3. Ab to e. Voorthuysen. 30
"If the hours seem long and weary."
Brown Canner writes the words, and everything is richly musical.
- Pass every Earthly Joy. 3. Ab to f. Lloyd. 35
"Distant the resting place,
Jesus alone can bless."
A simple melody, full of deep feeling. Words return frequently to the phrase "Jesus is mine," which becomes the prominent thought of the song.
- A Heart which is bereft. (Un cor privo dei palpiti). Duet. 4. D to a. Hackensollner. 40
"Like a homeless bird."
"Come un angellino."
A sweet Italian (and English) duet of moderate difficulty.
- Yes and No. 3. D to e. Gray. 35
"For Donald was a sailor,
And a l for my poor sake."
Another warning to ladies, not to say the "No" which means "Yes" quite so decidedly, for fear he will not understand. Very arch and pretty song.
- Pauline and Paul. 3. Bb to e. Danks. 30
"Ah, you only love me then
When the sun is shining bright."
Charming song of wholesome sentiment.

Instrumental.

- Guirnalda. The Wreath. Piezas de Baile. Mazzoranna. 50
Very peculiar music, and will be welcome to those who like novelties. The piezas or pieces are "Dos Amantes," "Esperanza," "Elena" and "Eva."
- Heiter Galop. 4 hands. 3. D. Wela. 60
Carl's wide-awake galop arranged for two performers.
- Grand Centennial March. 3. C. Zeuner. 30
The title sufficiently indicates its grandeur and adeptness to the season now approaching.
- Tannhauser. "Beyer's Repertoire." 3. 35
The favorite airs of the great opera.
- Bella Waltz. 3. Lamothe. 50
Were there not so many fine waltzes extant, one would say that this is of unusual beauty. It is of the usual beauty of the best composers.
- The Life of Youth. 12 easy pieces by Lichner, each 30
No. 3. March. 2. C.
"7. Minuet. 2. F.
"11. Ariosa. 2. D.
Easy pieces of a classical quality.
- Polacca Brillante in E. 6. Von Weber. 75
The greater works of Von Weber may be compared to vast mosaics, in which, although there are thousands of fragments, each one is fitted carefully and tastefully in its proper place. Von Bülow has thought the work worthy of his study and performance.
- Dreaming Flowers. (Traumende Blumen). 3. F. Lange. 40
May Breezes. (Mailüfterl). 4. Ab " 50
Two more of Gustav Lange's beautiful compositions.
- Rondo in G by Beethoven, with notes by Von Bülow. 5. G. 75
Von Bülow has the traits of a first-class pianoforte teacher, as evidenced by the very careful and useful notes appended to the rondo. It is not especially difficult.

ABBREVIATIONS.—Degrees of difficulty are marked 1 to 7. The keys marked with a capital letter: as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an *italic* letter the highest note, if above the staff.

